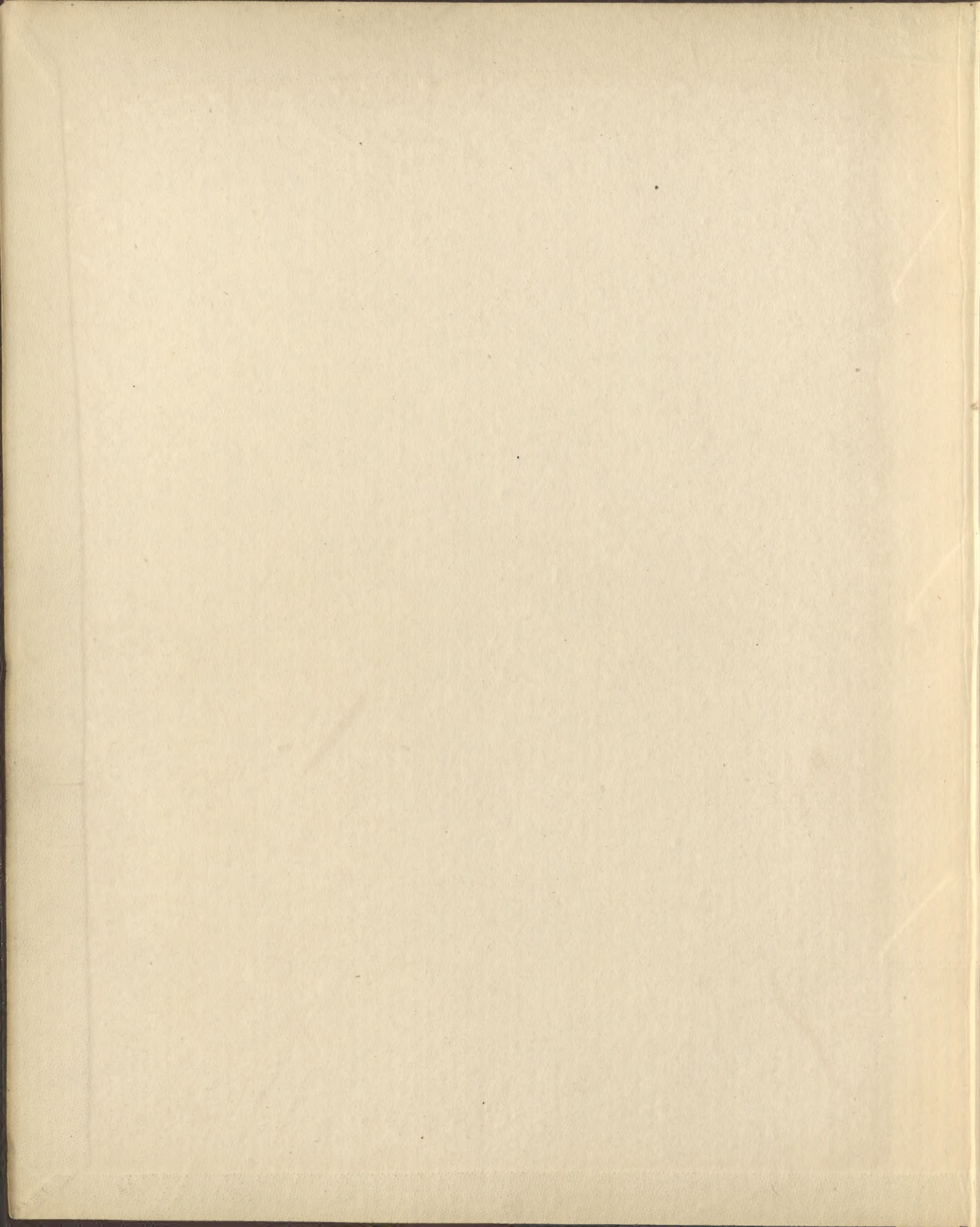
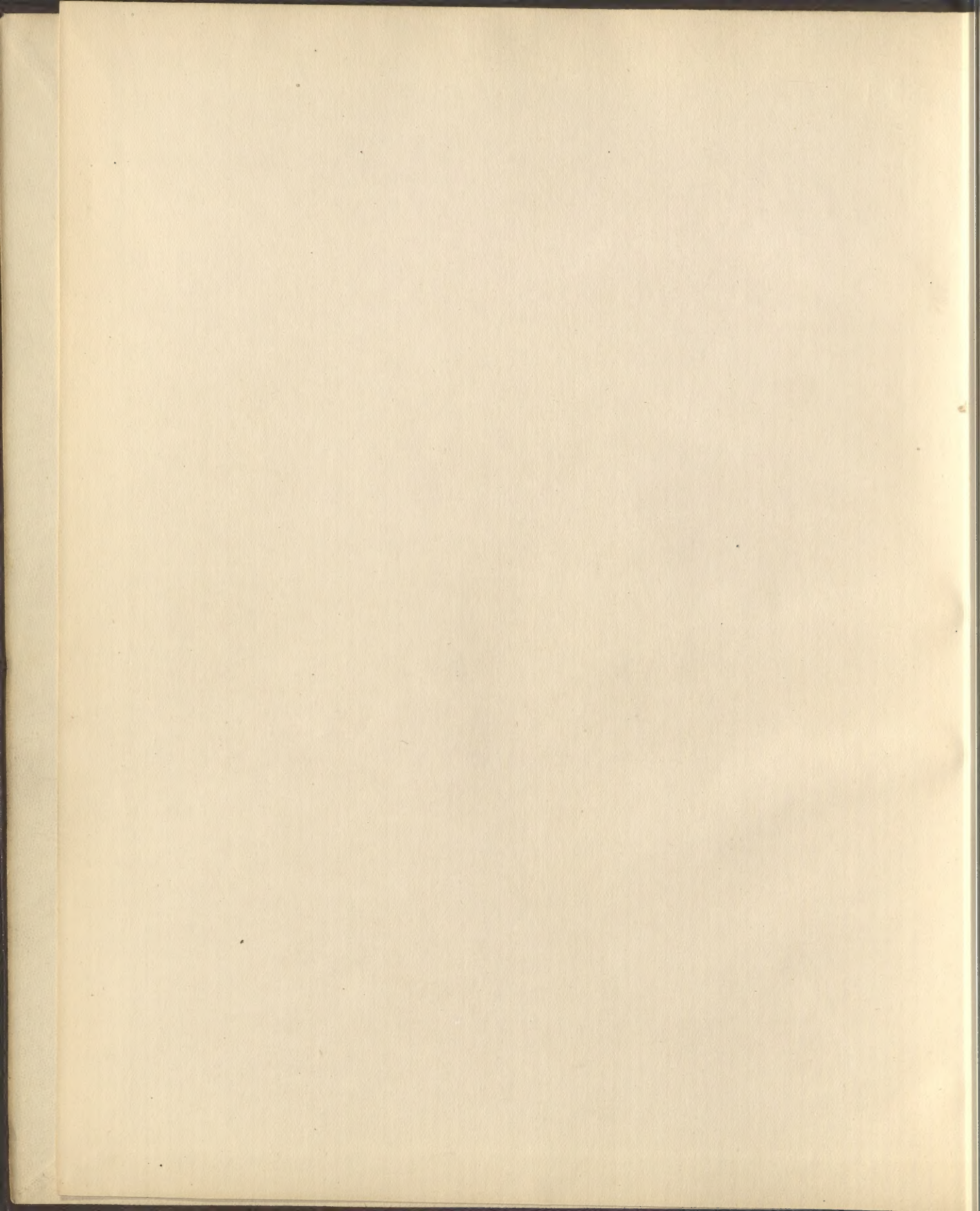


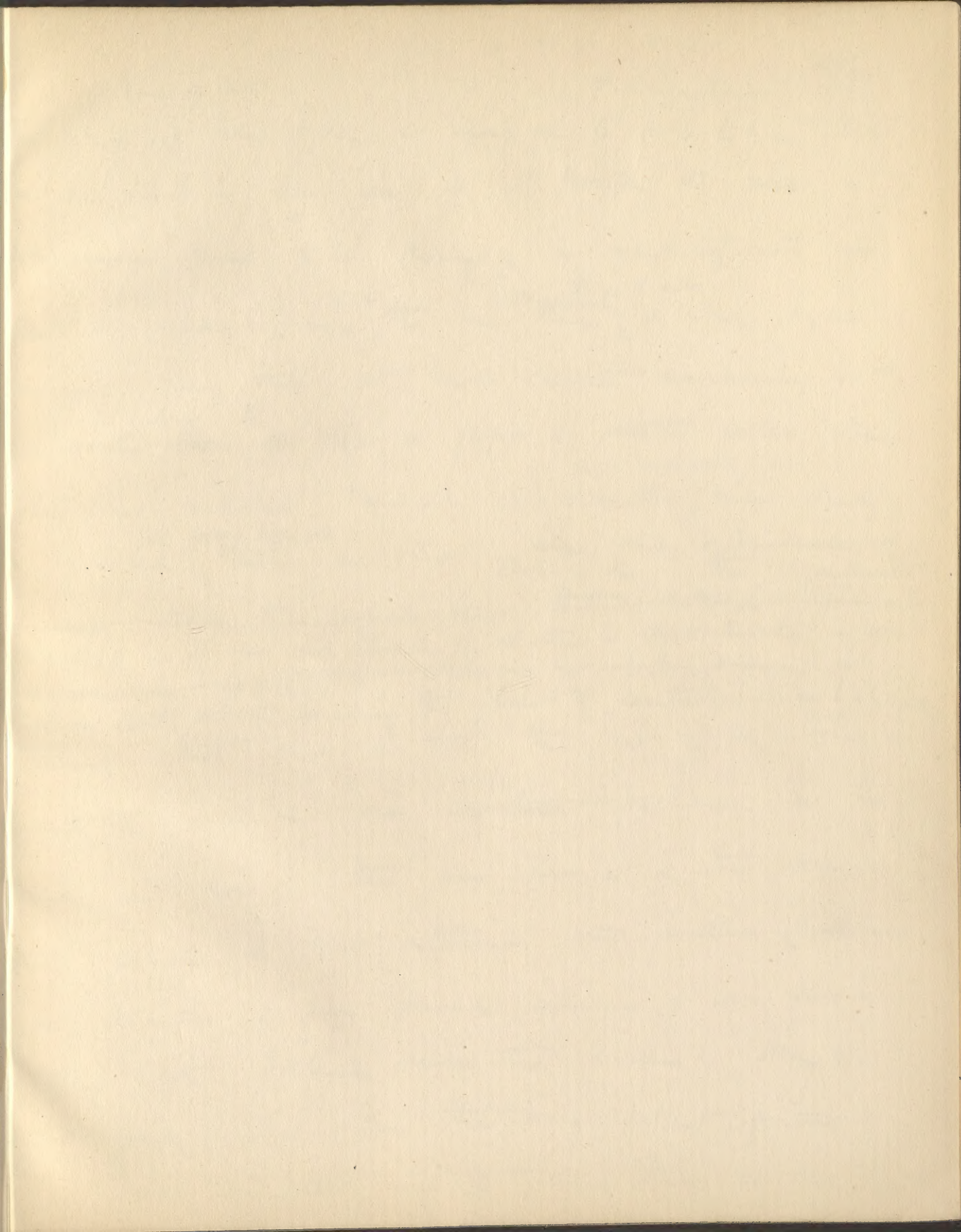
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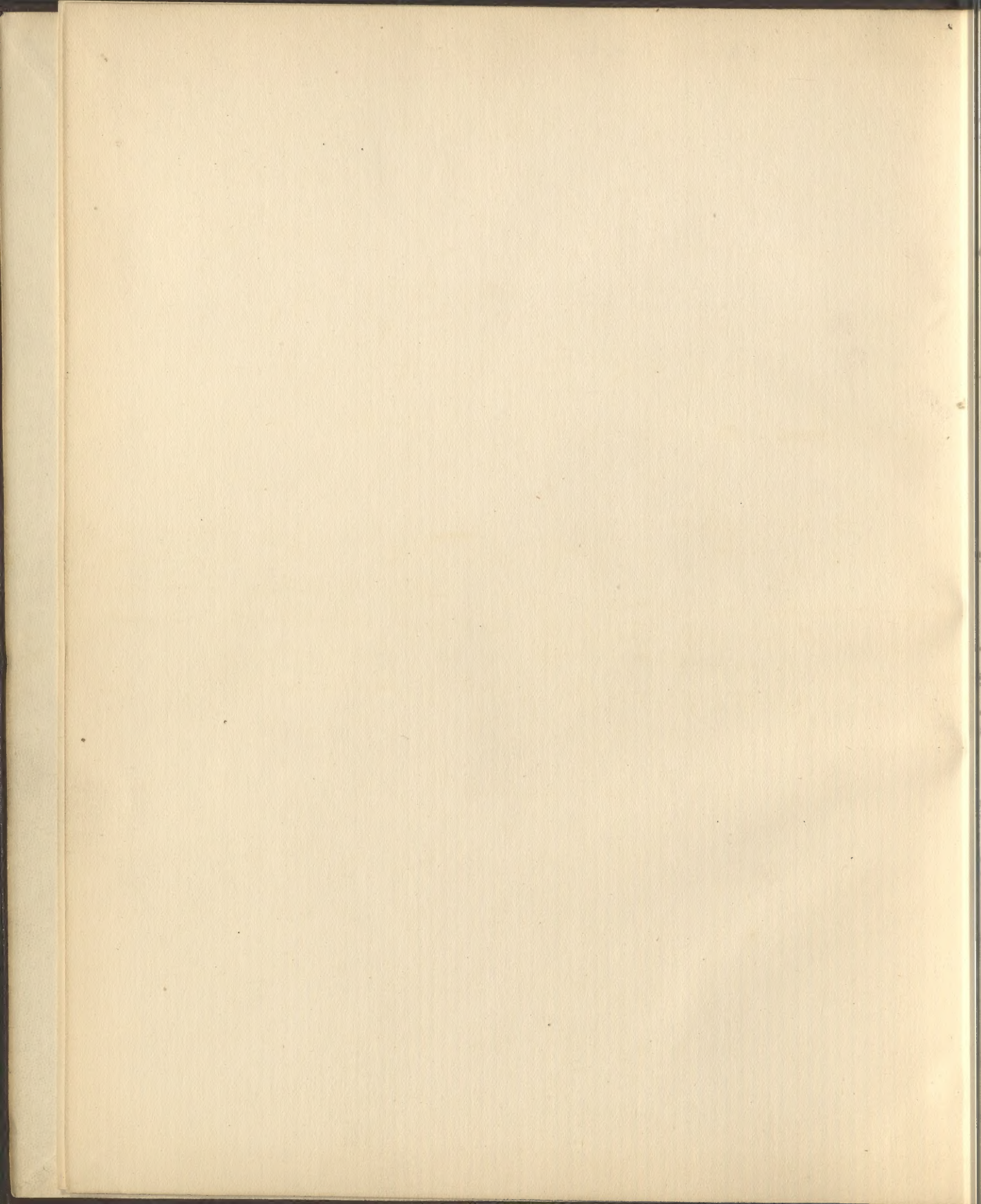


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Early English Choral Music -



Birmingham 1890

a kind of art

The period I have taken it upon me to talk to you about is no doubt a long way off, & possibly it needs a comprehension mind to be thoroughly in sympathy with it.

But it appears to me ^{to be} the one time ^{a kind of art} of which English musicians may think with most complete complacency is a

it is ^{comprising} the style & group of artistic works which show our national musical characteristics more clearly

unmixed ^{with foreign effusions} than any other. And I then ~~the study of the science of~~ the characteristics

~~seems to unfold~~ but that national type are displayed in it are still typical of what is characteristic in our ~~extraordinarily persistent~~ modern art; notwithstanding the flight of centuries. There is a brilliant saying of

~~Cicero~~ that shows us that the faults of his time were exactly the same in some ~~important~~ ^{salient} particulars as the

are now; these are passages in the works of

that genial & most intelligent writer Geraldus Cambrensis

his description of four personal experiences of our first

settling into Ireland under the direction of strong law

his family will show that many salient features of the Irish character are the same then as now. 812

Persistence
of national
types.

from a line

Quality
& Character
of Music
applies with
character of
the imagination

2

And if any of you happen to have read the ancient
Russian legends of Ilya of Murom, - the cycle of Vladimir
you might observe that the prominent point of Russian
character their portrayal agree quite clearly with the
characters ~~the~~ which are presented to us in the modern
works of Gogol, Tolstoi, & ~~Dostoevski~~ ^{Dostoevski}. And I
think it is much the same within ourselves. When
we read Chaucer or other intimate studies of National
life of some ~~four or five~~ ^{four or five} hundred years ago we find
ourselves wonderfully in sympathy with their ways of
taking ^{things} ~~life~~, the particular kind of jokes they enjoy,
and ~~the~~ the general average of their dispositions.
Now the quality ^{a character} of Music is ~~necessarily~~ ^{temperaments & characters of the} ~~the~~ an index
and sure sign of ^{the} people who enjoy it or produce
it - And if you spread your observations into
enough the average quality of musical expression is
explainable as the product & result of national predilections &
~~the~~ habits & ways of thought. And in temperament and
average character I believe the English race has remained on an average the same
for the last 500 years.

The foreign
theory that
we are
an unmusical
people -

The race
a muscular
& active
one, not
contemplative

Nations do not
excel in
what they do
not give their
minds to.

Foreigners as a rule have settled among themselves that
we are a totally unmusical nation. That is I mean
foreigners ^{who} have not come to England, & taken ^{particular} ~~any~~ ^{means}
to find out whether it is so or no. ^{But} ~~I~~ I must
confess that there are some considerable expenses in our
history which have given them very good cause to
come to that conclusion. The fact is we have been a
very busy and adventurous people, & the best minds
a best ^{dispositions} ~~dispositions~~ have been drawn away too strongly into
other lines of life ^{from their minds to music} - ~~and~~ the very open-air kind of
vigour & activity of the race has tended to make
people think the Musicians ^{an inferior being, as he} is rather a contemplative
animal of necessity, & is obliged to spend a good
deal of his time ^{the reverse of} ~~in~~ the open air ~~by~~.
Indeed - you cannot expect a nation to excel in things
which they do not give their minds to. We have
particularly given our minds to spreading the Anglo-Saxon
race over a large portion of the globe -

Colonizing -
Organizing -

These are reasons
why we may
have failed to
show aptitude
not proof of
its non-existence

doing a vast quantity of remarkable organising of government
and of other kinds is a the ~~the~~ habit of thought and life
to generated have caused people to treat ^{artistic} music with
insufficient respect; & indeed to dull the appetite for it.

But it does not follow from that, that we are an
unmusical nation, nor that is the end we may not be
able to contribute ~~of~~ our quota ~~to the store of the world's~~ ^{store of permanent}
treasures of musical art. Some foreigners are sometimes
compelled to take a glance at an ancient English
product; & to remark that they are puzzled to
account for it. And this is essentially the case
with ~~some~~ the first illustration to which I wish to
call your attention. The famous tune "Tune"
is doubtless a somewhat barbarous subject,
but it is nevertheless one which I now cease to
play in. Firstly because it is one of the merriest
healthiest, truest tunes the world is blessed with,
& secondly because the ingenious artistic device by which

In early days
our Musical
status was
unmistakable ahead
of the rest
of the world.

Backward
state of
Music in the
13th & 14th centuries

it is treated from our musical development of the time.
- while it was written to have been far ahead ^{that of} 9th the
rest of the world. In order to ~~justify~~ ^{justify} this last
statement I must make a digression to explain
what the general aspect of ^{things} ~~things~~ is in the musical world
was at that time. The ~~first~~ ^{M.S.} is ~~that~~ ^{the time} is
found to prove beyond doubt to belong to the first
half of the 13th century - somewhere about from 1225 to
1240. Now at that time France of our modern
order was in a very backward state. The ~~first~~ ^{first}
stages of musical progress were made very slowly - and
though men had begun to try harmonic effects some
200 years earlier, by singing consecutive fifths and
consecutive fourths in a row: ~~that~~ ^{they} had not - in
the values of scientific and artistic music - progressed
as yet to any thing much more attractive to
our modern ~~musical~~ ^{tastes}. They had it is true come to
the conclusion that there was other music besides



How development
of the perception
of harmonic
effect.

Comte's point at
first very
difficult.

Style of the
poetry of the
Parisian
epoch
very crude

fifth and further, but they were changing in the use of them
 and found great difficulty in containing successful vocal
 pieces even for 3 voices. The ^{chief} ~~first~~ school of Music
 was in Paris, where was the great university of the world,
 which students thronged in such crowds that it was
 said Philip Augustus had to enlarge the bounds of the
 city to admit them. And here flourished the most
 important composers of the early epoch: such as the
 great Organist Perotin, ^{de} ~~the~~ Sablon - and the centre
 of our ~~journey~~ ^{only} our composer - the great Walter
 Odington the monk of Evreux. And here a man
 might become wise in all the learning of a musician
 about the time when our charming little song was
 written. Here were laboriously contrived a large number
 of the instruments - and I am afraid the ugliest things
 perpetuated in the name of Music - and a large
 number of them are preserved in the Museum of the
 medical faculty of Montpellier. And moreover

The composition
display more
than anything
else the difficulties
the composer
found in
writing in parts

Ironblom

& Ironblom

works they are. Betraying the difficulties the composers
found themselves in in every bar - Full of strange
experiments, a strange immersion of ^{and further} fifths. - While when
hearing was near to the world - no one had heard



better work ~~as yet~~ no doubt appealed to them very
powerfully; ² ~~appeared to~~ ^{appeared to} the worshippers who thronged to the
ancient church of Notre Dame in Paris as marks of
musical achievement. More happy in the whole was
the secular group of post-Romantics, the Troubadours
and Trouvères - whose advance in vernacular
poetry led them into a path where they soon
found happy musical results; in the pretty graceful
and expressive tunes to which they set their lyrics -
The Trouvères especially gave their attention to harmonisation
as well as to ~~melody~~ ^{melody} writing - and it is probably
in connection with the wide spread of this activity
that our first popular tunes came into existence.

Plunging of
good intention, a
not a little
charming
lyrical melody -

But none
so wide as
deeper in
to fresh
a vigorous
as our
time

The richness
of the
Cannon.

The Romans had many distinguished representatives in the
country, & produced some admirable work in the form
of great Epic poems, ~~the latter~~ and whenever they
produced their poetry there also music went along with
it. & the greatest ^{warrior} ^{& statesman} were proud of
their gifts in both lines & ~~these gifts were~~ ^{these gifts were} ~~so that~~ ^{they} ~~as~~ ^{we} feel
eager in the country pursuing in civilisation at
that time a ~~general~~ ^{wide spread and spontaneous} ~~appreciation~~ ^{appreciation} of poetry and
music, and a remarkable activity of production.

But nowhere do we come across any thing so neatly
expressed or so happily contrived as one little tune
"Sumer is I'cumen in". Apart from the charm of the
tune itself, the point to be noted are the vigour
of the way in which it is treated and the clarity
of the contrived device by which it is accompanied. The
puzzle in the former case is to account for the fact that
a tune which is so evidently a spontaneous popular
song should have been contrived so as to fit into a
Canon so neatly. It may be that this was more

Possibly an
adaptation
by a musical
man, who
may also have
added these
Latin words.

Qualities of
the time.

or less of a lucky accident. It is possible that ~~the~~ some
who had studied music seriously, & knew what instruments were in vogue -
made ~~the~~ observed that the tune would fit with a
little management into such a form, & adapted it
accordingly - adding at the same time some Latin
words.

The drone is a natural feature, & the
one which barbarous races very ~~do~~ early learn the
use of - and we may ~~assume~~ ^{agree} that the inhabitants
of Musical Wales had ~~decidedly~~ been well acquainted
with it for some time, - ^{as shown by the peculiarities of their national stringed instrument the Crwth -} But at any rate the way

in which it is developed in this case is an
additional touch of ingenuity, & it is contained in a
sort of extra canon. The tune itself is of the

purest and most straightforward type; matching the
words in ~~its simple~~ ~~perfect~~ the spirit in which it
expresses the loss of country life and the joys of

~~Summer~~ ^{Summer} And in all these things it expresses
the genuine Celtic characteristics. The quality of the
tune is unmistakable; but the ingenuity is not less

English taste
for ingenuities
in art.

Neither the
troubled days
of John &
Henry III

nor the
chivalrous
confusion
of Edward III
were favourable
to Music -

But they
were followed

characteristic of us. For it is often ~~the~~ noted in less
effective of eras of ~~musical~~ art that some composers have
been drawn to think more of ingenuity than of expression.

This delightful time does not stand entirely alone among
English products of the time - But the period was
succeeded by a unhappy one for this country, in which
social circumstances were unfavourable to the progress of art.
And ^{indeed} ~~they~~ were not much better in other countries.
~~the~~ The reigns of John and Henry III are not those which
we regard as the most happy in our history - And
it cannot be pretended that the great exertions of
Edward III were favourable to the development of art
either in the country or in France. For so much of
the energies of the people was expended in killing one
another. But as soon as these ~~the~~ bellicose days of
chivalry were over a great wave of intellectual energy
burst forth. The general fermentation is shown by
the appearance of a popular Wicliffe, and the correction of the ~~alliance~~.

by a new
outburst of
intellectual
energy -

Love of music
still maintained
in Clinton

& among
ecclesiastical

& works
seen & have
been sought
for by churches
in various
parts of Europe;
which are
drawn from
any quarter
were good
music & the
thought & the
manner.

~~In literature~~ the early light of English literature came
forth in the person of Langland and Chaucer^{and Gower} and in
music too England was soon well & the force for
a short while. ~~Though it is true~~ ^{in the world} things musical had
come to somewhat of a standstill for fully a century,
~~still~~ ^{still} music was eagerly ~~sought~~ ^{sought} for, and if a composer
made his appearance his works were soon diffused in
all over Europe. From clear indications we find
that the foremost composer of a musician in Europe
at the beginning of the 15th century was John Dunstall
who was apparently born in Bucks somewhere about 1400
and died the 1453; in what year ~~he was born~~ ^{an epitaph} ~~is not~~ ^{is not} quoted
by the records his burial is the old church of St.
Stephen's Wallbrook. We lately but little of his
work was known. But the way in which he is
referred to by ~~the most~~ ^{one of the} leading foreign theorists of the
next generation as the "fons et origo" of the new
~~era~~ ^{era} of music, & the fact that ~~a~~ ^a work of
his was known to be in the Vatican Library in Rome

Diffusion of
Institutions.
works in
Europe

Council of Trent assembled 1545
resembled several times. - Another
of 1552 by Maurice of Savoy.
Probably met again later, as Rochester
says it was the Council which
agreed to the reform of Church Music
- ~~sanctioned~~ sanctioned the employment
of Palestine, ~~which led~~
to the composition of the Missa Papae
Mauricellii.

His works of
a different order
of art from
ours

Draw attention to the similarity to a passage
in Byrd's "Missa nobis". Also to the
characteristic closes in it and in
Roscellini.

and also in a library at Dijon in France, was enough
to give the impression of the ~~great~~ diffusion of his fame.
Quite lately ~~the discovery of a large collection~~ of music by him has been

made in quite another quarter; namely in the Cathedral
library of the ancient town of Treves; on the borders
of Lorraine and Italy: where some were held the famous
Council.

Most of these give a great impression of the
ability of Dunstons. ~~One~~ ^{at least} of his highly developed musical

~~score. But that is too difficult for the present~~

~~version.~~ The one I propose to present is

rather a curiosity than a successful work of art. It
must be regarded ~~rather as a~~ ^{moreover as} ~~specimen of art~~ ^{belonging to quite}
~~a different order from part from~~ ^{a different order from part from}
~~another culture~~ ^{which we are accustomed to in}

these days. And quite different too, even to the work

of the Elizabethan period. It represents the transition

stage ~~to~~ between the earliest Persian style (which
is consistently characteristic with all its crudity)

and the famous Netherland school which began
with the beginning of the 15th Century.

Recommence 1
fatal Chapter
after 7000
starts, a
characteristic
of English
Music.

Another little piece of Dunstables is remarkable for a strange
degree of unfamiliar expressiveness. At first it seems to
moderns who try it merely strange. Then as they get
to know it better it gradually reveals itself as a piece of
admirable ^{a genuine} voice writing ^{in a style} quite out of our ordinary
musical experience - ~~and~~ at the same time pure in
sentiment & solid in construction - and if we compare it with
works by the famous Netherlands of the next generation there
is no doubt that Dunstable well deserves his reputation.

^{Paragraph}
It is a strange feature of a history of English Music that
~~the~~ its marked successes have never been followed
up. England has been like a general who does not know
how to make use of his victories. The musical gift &
artistic ~~state~~ ^{conditions} indicated by the Duke "Summa" is ~~in~~ ⁱⁿ ~~the~~ ⁱⁿ
~~the~~ ^{checked} in the end. So in later times was the hope
inspired by the ~~promise~~ ^{promise} of Purcell. And so after
Dunstable time also ~~the~~ Music seems to have to ~~rather~~
collapsed ~~again~~. No school took up his line, or profited

Wars of the
Roses.

Dufay. Cambrai 1400 - 1474

Popul. known 1427

Choral -

Mass & other L. Choral & solo.

Marchmont fellow choir boy at London

d 1450 at Lille

Treguer 1418

Canon 1420 - 1480 (circa)

Burgundy 1440 - 1482

(Choral in Mass & many of Burgundy)

Okefen & early c. 15th cent. in Flanders

in service of Charles VII & Louis XI of France

died about 1513

Sorgues 6 vols

1430

Life of

Vol. XI

d 1521

Successor

Schools of
Music in

the Continent

before

England who

again 15

make another

effort.

Netherlanders

by his achievement. Possibly the wars of the Roses, and the
general disorganisation of the Society ~~and of the country~~ which
attended on them made Musical progress impossible.
At all events no indication of any sequel to Dunstons
work is to be met with in English music. He stands
like an isolated beech in an empty waste, ^{while his art} ~~and his~~
was carried on & developed with the utmost ardour &
success on the continent. First the Netherlands took up
the ~~thread~~ ^{thread}. Dufay and his friend Binchois at the head
of the line - followed by Bours and Okeghem - and
then by the famous Josquin de Prez, and Holweyt -
^{The Netherlands Musicians} ~~they~~ were sought
a noble pair of genuine composers. ~~They~~ were sought
after all over Europe, and in those days the highest
in any land ^{Europe} ~~Europe~~ a new era of music of all kinds - delight
in the highest orders of art. The Netherlands found
a great field in the Chamber of Italy - ^{especially} in Venice & in
Rome - & in due course the Italian learnt
the art of composition from them - and in the
middle of the 16th century the great Italian School

Palatka 1524
 surrounded Amakula
 at 1524 1557
 d 1594

Nany 1 also 1560 d 1599

Culmination
 of the
 Indian
 School.

S. g. In a flower garden green
 I am I sitting a comely queen
 Among the flowers that fresh be
 She gathered a flower & set between
 The lily white rose next to my feet I saw
 And ever she sang the day day dawn
 This gentle day day dawn
 And I must home go

In 3 verses

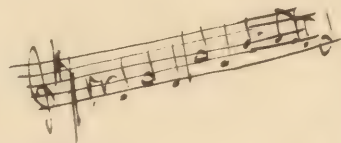
I love I love a flower long ago
 I love another as well as you
 I love a flower of sweet odor
 I love a flower of sweet odor
 may let be its name of these
 that like the me

I love I love and
 to eyes in one

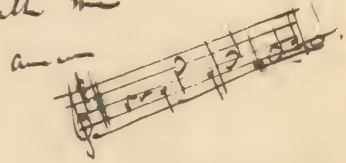
There is a flower wherever he be
 While should not yet be named for me
 Primrose, violet a first daisy
 His past them all in his degree
 That best like the me
 I love I love ever ***

Write the words of ~~any~~ the things in English about
the Philistine sect.

one that I love most entirely
Philistine, gentle or womanly
Charming brave or saving



May certainly here is not he that pleases me



I love I love not

I choose a place for best of face!

What is his name that thou choosest last -

The Rose I suppose - thou hast chosen

That name is he is best to you

That best liketh me

The Rose it is a royal flower

The Red or White show his colour

Both be full sweet & of like favour

All are they to that day to see

It liketh me

Now here I love & show my love -

I love the Rose both red & white

Is that your favour perfect appetite

Do love both of them is my delight

For he may be the Prince of Peace

and soon there

Now here is love & love will be

This fair fresh flower full of beauty

Henry VIII
The Venetian Ambassadors write
of Prince Henry that he spoke
French English Latin & some
Italian: people will be
brought - Virginals, lute & some
other at night: it doth a good
man show that the young man is learned

most worthy it is that
as thou wilt me
That may be found here
that is there to speak
in one

by Sir
Thomas
Philipps.

and simplicity of expression and again a taste for the
poetry of country life, and ^{for} gardens & flowers. What
fate ^{for music} there was in the country was encouraged by the
regiment Dancers, who were ~~distinctly~~ ^{evidently} a family of Musical
and artistic taste. Henry VIII, with all his faults
was distinctly a man of ability and of cultivated mind.
~~What~~ Even in his father's life time he was
distinguished for his ~~ability~~ knowledge of foreign languages &
^{general} literature, as well as for his strength & manliness;
but most of all for his Musical ability. He was
~~as proficient~~ not only a man who really enjoyed what
was good in Music, but also a practical Musician.
He composed, and read well at sight; and his
example was so good in that respect that it came
~~to be~~ considered an important factor in
the equipment of a properly educated gentleman that
he should be able to read at sight, and take
a part with security in serious choral music. We all

Henry VIII -

his good
influence
on Mexico.

His position
in relation to
the
reformation.

King of Henry VIII as a merry monarch; and one of
his compositions is extraordinarily characteristic of what we
are told of him. "Parselyne with good company",
is just the sort of ~~piece~~^{sentiment} we should have expected him
to ~~write~~^{express}, & just the sort of lively music we should
expect him to like to take a part in. It rings
emphatically English too in its plain directness and
simplicity; and it is not highly expressive at all except
illustrative of ~~the~~ a quality of the English character which
is familiar. Henry's influence upon music in general
was indeed all the more happy by the cautious way he
~~really~~ moved in the great question of the Reformation.
For till the end of his days ~~that movement~~^{that movement} ~~was~~ was
confined chiefly to reformation in the Church, rather than
a sudden breaking away from it. And the happy
result followed that the grand traditions of the
old Ecclesiastical Music were carried on into the
newly forming branches of English the English Protestant

Influence of the
great tradition
of the Roman
Church Music
had great
influence upon
the composition
of the Reformation
Epoch.

Church. And the early masters of that establishment
were nearly all trained in the tradition of the old
Choral Art; while some ^{of the best} of them such as ~~the~~ Tallis
and Byrd taught writing for the new church and
translating their Latin Motets into English Anthems
maintained their connection with the Ancient Church
to the end of their days. And such things had
important influence in the great outburst of musical
Musical ability which marked the reign of Elizabeth.
For in those days it was the only school to learn in;
and it was the school in which the art of writing
~~for~~ unaccompanied Choral Music was understood to
perfection. Byrd was an important representative
of both sacred & secular Choral Music; in the generation
which followed him the ~~foremost~~ ^{foremost} composers made their
mark chiefly in secular compositions, and many of them
wrote nothing but Madrigals & cognate secular forms of Church
of Music. As has often been said, England

Sudden
on thrust

of physical
+ poetical
energy in
this country.

Young
America
Transalpine.

became suddenly a perfect nest of song birds. A few
indications ^{thus far too} ~~the~~ ^{previously} of the growing taste for refined secular
chapel music in the shape of a few isolated ^{compositing} publications,
such as the well known Madrigal "In going to my lonely
bed", & a collection published by Whythorn. (1571) ^{the Day}

But it is a curious fact that the year that decisively
commenced the brilliant epoch of our Madrigal school
was the very year of the ^{our} memorable defeat of the Spanish
Armada. It was in 1588, ^{that} a singing man

of St Pauls, Nicholas Yonge by name, published the
first set of his Musica Dramalpina which contained
a selection of the finest Madrigals by the great Italian
Composers of the day and one by ~~the~~ our own composer
Byrde. The taste of the time is most significantly

set forth in the quaint preface to the work,
in which he alludes to the ~~the~~ growing delight people
took in meeting together to sing Madrigals

~~Root~~ ^{Apparatus}
of similar
English
publications
followed in
rapid
succession

The proof of the justice of his observation is in the rapidity
of publication of similar works by his ^{deprecatory} ~~listeners~~ which immediately
followed & continued even into the ^{reign} ~~the~~ of Charles I.
Byrd was first in the field in ~~1587~~ 1589 and 1590.
In 1593, 1594 and 1595 Thomas Morley brought out
Canzonets Madrigals and Ballets - In 1597 Thomas
Woolkes produced a set of Madrigals and Dowland a
set of his exquisite "songs or Aires of 4 parts." In
1598 Willbye produced a superb set of Madrigals - In
1599 an admirable set ^{came out} by John Benet. In 1601 came
out that famous collection made in honour of Elizabeth
called "The Triumphs of Oriana", which contains some
of the finest Madrigals in existence - in 1604 a
fine set by Bateson; & in the year on, ~~the~~ ^{sometimes}
with many admirable publications in one year, & the
Madrigals of our great composer Orlando Gibbons is
1612, and the publication of Pilkington is 1624 &
Hilton clerk Fales is 1627 - which was the very

John
Willis

year of one of Charles first disasters - the failure of
Buckingham at Rodelle. It is indeed a marvellous
outburst, for it was the object of most of these enterprises to
produce real works of art, & most of them really ~~succeeded~~
succeeded. Their object was not to make it pay, not
to win notoriety. Their work came out of the fulness
of their hearts, and no brand of English Musical
art has ever approached it for feminine sincerity
thoroughness, & consistently National character.

The man of them all who had the greatest
command of his special brand of art - of expression,
of ~~for~~ a large scope of design or form, and femininely
beautiful vocal expression was John Wilbye. His famous
"Sweet honey sucking bee" is ~~the~~ at once the most
conspicuous example of clear bright true English style,
of large & ~~both~~ well planned form; ~~and~~ and
it contains in its last two pages some of the most

Willage

Dorland
part songs.

delicately tender pieces of voice writing that exist. Not
far behind it are "Stay Conydon" & "Lady when I behold".

The one which packs his characteristic most closely
into a comparative nutshell is the merry bantering Madrigal

"Thus saith my Chloris bright" - which ~~sparkles~~ sparkles
with musical wit & has all the freshness of a bubbling
spring - The tone is more robust & vigorous than
sentimental, & it is ^{under} ~~in~~ such conditions that our

English nature seems to succeed best. But and in

any & point it is thorough & free from cheap ^{devices} ~~tricks~~
and scamping. But we ~~not~~ may take as

a most characteristic example of English Madrigal -

But the movement brought out the form beside the
pure Madrigal; and amongst these ~~the~~ one of the
most important was that form of polyphonic part song
which was almost the exclusive ^{inspiration and property} ~~property~~ of
of John Dowland. The characteristic of his work

Dorland.

See also *Latent &*
Christianity ¹¹⁴ of *Jermolov*
d. 1112

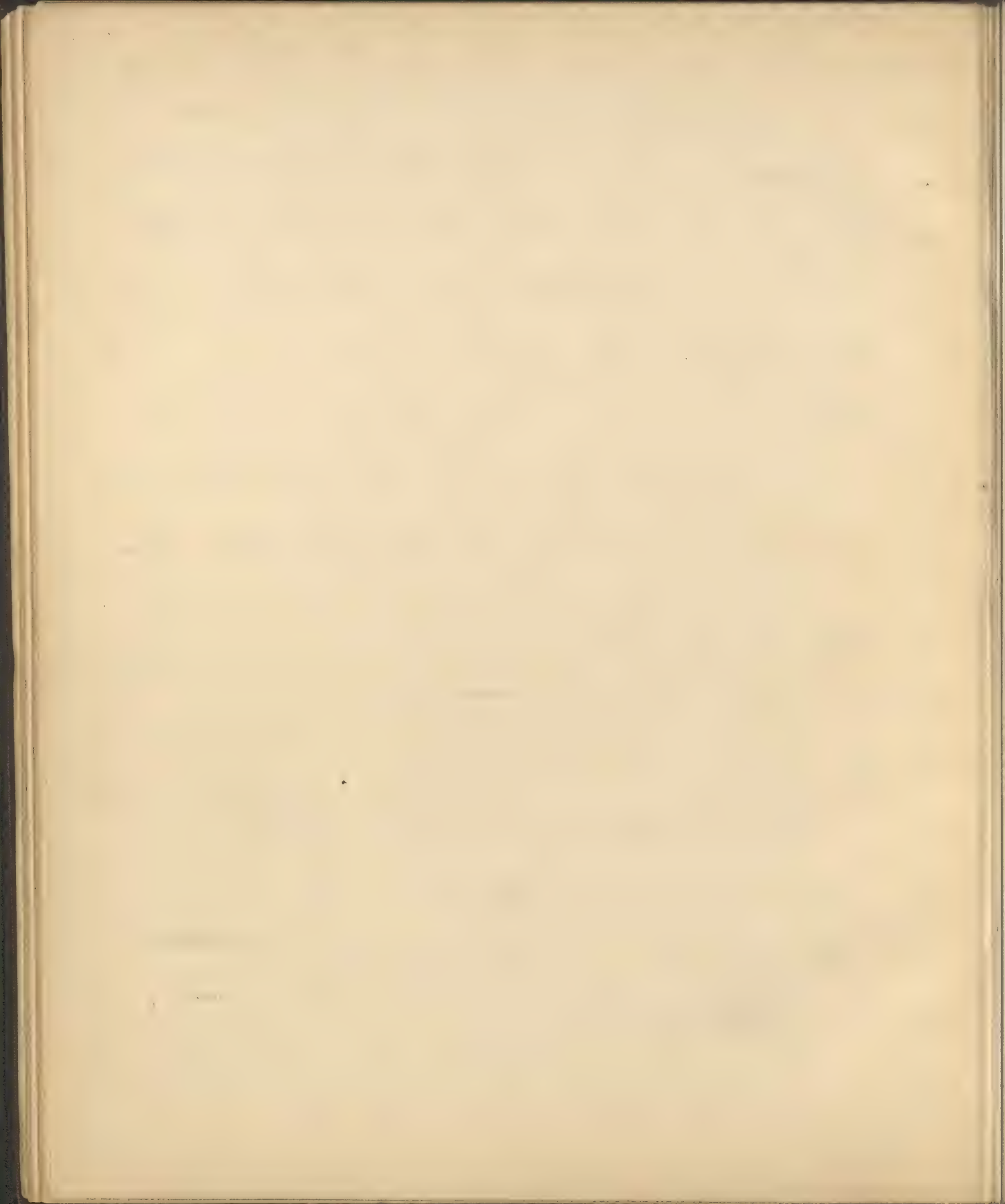
are partly accounted for by his being at once a great
traveller and a great late player. As a traveller
he was brought into contact with changing conditions
of art in other countries - For in Italy he must have
come across the first premonitions of the new art of
singing and the ~~new~~ first experiments in the
direction of Opera & Oratorio - While as a late
player he was brought into contact with the problems of
melody & accompaniment - & accordingly he learns to
regard Melody from a different point of view from that
of his fellow composers. The results are found in his
~~of~~ exquisite little dainty part songs - which have the
beauty of melody ~~of the~~ of a kind as direct as that
of any modern, while the management of the lower
voices has always the interest & point and
independence of the true polyphonist - It is in its
slender way - a very wonderful compound - & again the
testimony (& it is testimony here) is of the best &

A small, handwritten mark in the bottom right corner of the page. It consists of two intersecting lines: a horizontal line and a vertical line. The horizontal line is drawn with a red ink, while the vertical line is drawn with a black ink. The lines are slightly irregular and appear to be made with a pen or fine brush.

purest English kind.

Lastly I come to the peculiarly
English development of what was called Balletti in Italy.
This form of art is, primarily, ^{nothing more than} ~~but for~~ many dance tunes
sung by voices in parts - & these kinds of music came
into use in France & Italy tolerably early. Mozart's development
of them is a remarkable performance - He was a man of
comprehensive gifts. A scientific theorist, a first rate musician,
a man of genuine good feeling & a ^{lover} ~~man~~ of wit &
~~movement~~. He succeeded in most of the things he tried his hand
at; but most in his ballets. In which he adapted the
rhythms of the genuine ballet, but infused his form
with all the skill and art of a master of the first order.
Of his many brilliant and many & witty pieces a few
stand out conspicuous for scope & wit. Perhaps none more
than "Die fidele". In which mocking movement, and vigorous
rhythms are mingled with all the skill of a ^{first rate} master of expression
~~and of the most perfect voice writing - whether~~
~~and of the most perfect voice writing - whether~~
~~and of the most perfect voice writing - whether~~
of sound. And here as in all the other works I
have called your attention to, rings out a genuine English
spirit and an English style. A style at once Masculine

vigorous, healthy and straightforward. Of decorative flummery
and of hazy mysticism there is next to none; and
luckily the sentiment never degenerates into sentimentality.
And it is to be noticed that the composer always
aims at what is artistically first rate. If he is merry
he is still thorough, and even his merriness has too much
skill in the expression to be purely frivolous. We are not
a profoundly passionate race, ^{in fact we are half and half} but that does not preclude
us from having deep feeling. Our great poets have
dealt with all the noblest ^{and deepest} emotions the race is capable of;
and they suceeded best when ~~they~~ the things they dealt
with are worthy of the highest treatment. The great English
Madrigal school arrived at its astonishing pitch of perfection
because the composers spoke ~~for~~ out of a true heart, and
neither soft aped the panics & sensuousness ^{of our foreign nations} ~~of our foreign nations~~,
nor the ^{triviality} ~~triviality~~ of another, nor the propriety of ~~with~~ another;
but spoke what was English without shame or apology. They
did not condescend to write down to the vulgar public, ~~not to~~ ~~admire~~
~~the~~ ^{and personal notoriety they seek, not even to have dreamed of} ~~the~~ ~~and~~ ~~personal~~ ~~notoriety~~ ~~they seek, not even to have dreamed of~~
as the highest thing in expression and art



Musicians are not naturally
gifted with the sense of effect of some foreign nations.
To play with levity & prettiness is what they will
never succeed in. When we have succeeded best is
when we have made up our minds to scale the
heights of art & literature. The point

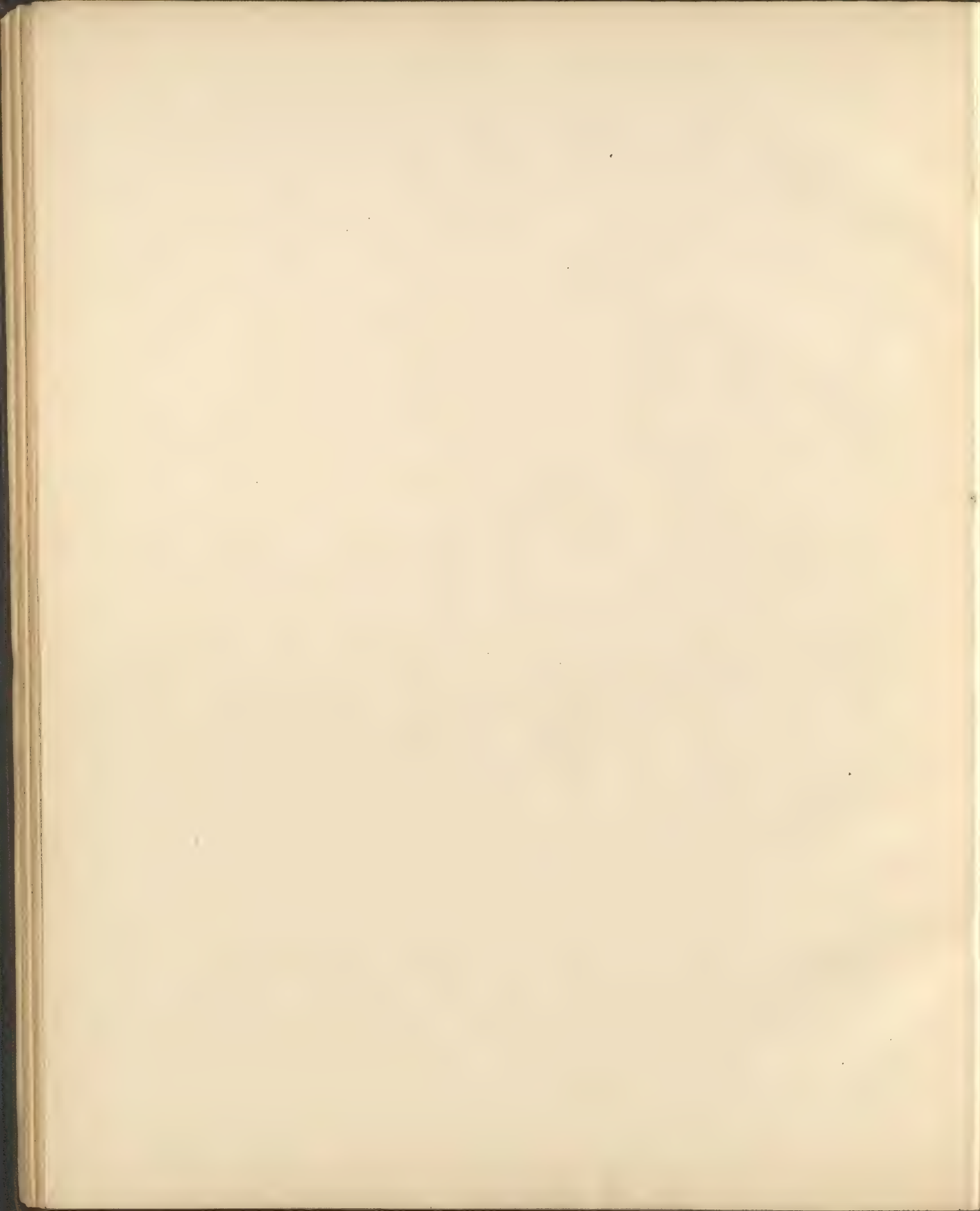
Medievalists were the contemporaries of Shakespeare &
~~Spenser~~ ^{the Jacobites, the Puritans, the Quakers, the Unitarians, the} they were not unworthy of the fellowship.

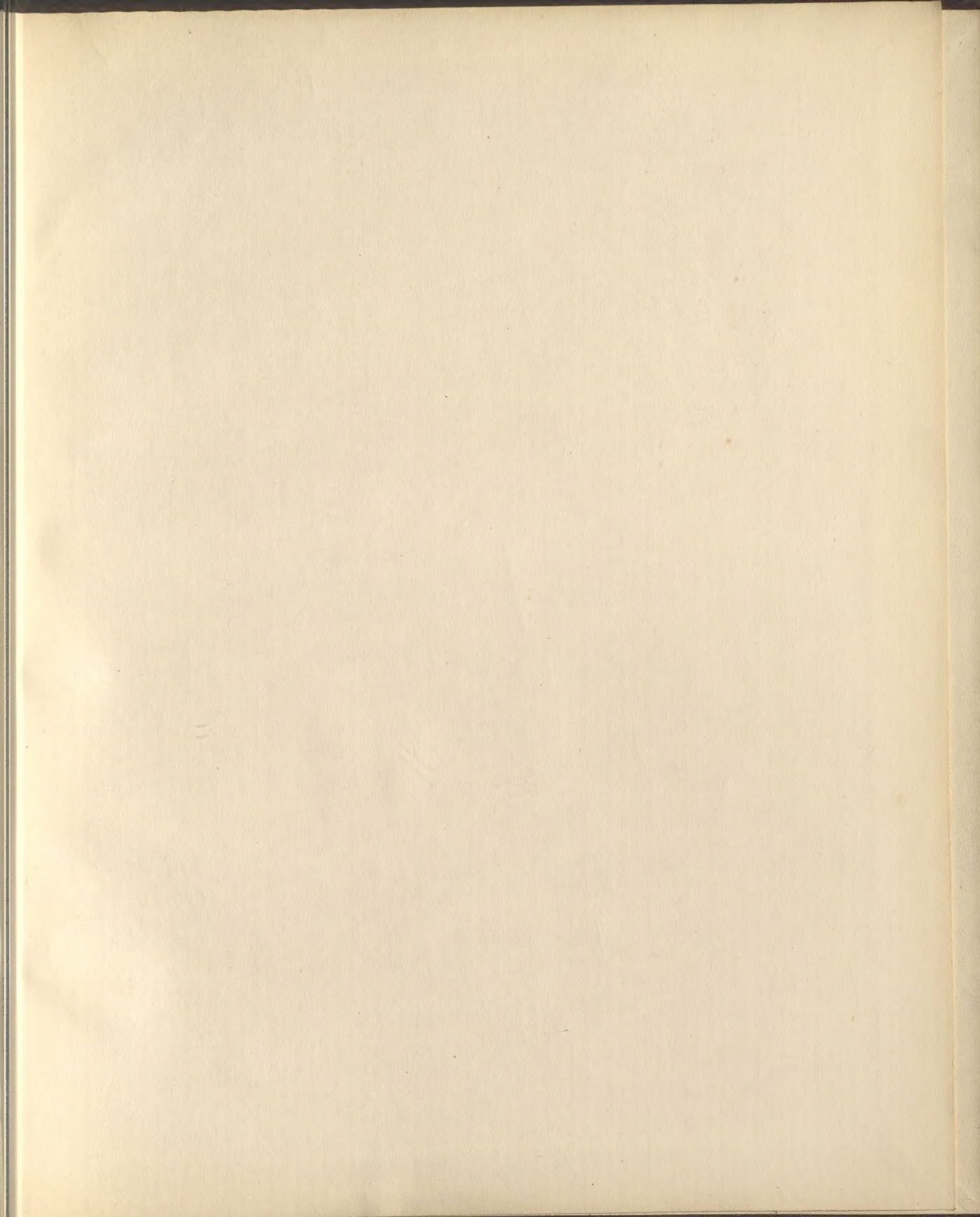
English Music ^{may} ~~might~~ yet rise to the highest levels
if her Musicians ^{will} ~~will~~ ^{only} make up their
minds, that in despite of the length of the road
and the hardships of the climb, those highest levels
~~are~~ ^{are} the things which were most worth aiming at,
and to win them repaid a man far more truly than
to settle in luxury, or to sun himself in the blaze
of a cheap popularity.



One of the deadliest moments for such a man is when artists begin to comfort themselves with the reflection that the public to whom they appeal cannot distinguish imperfections of workmanship.

7. 1840. 1841.





Mr. Cook
King
Lunt

Mr. Thomas
Edw. Dickens

Mr. Tomalin
" Barrett

Mr. Brett

Mr. Brett Gould

" Broun

James

Mr. K. William

V. Henfre

Reverse

Martens

Mander

Myrick Lane

Mr. Cooper
" Davis
" L. Davis
Wickert

Mr. Baster

" Thompson

" Bondow

S. Lyons

~~Kentwood~~

Kentwood

J. J. Smith

Mr. Philip

Darby

Done

Cotton - Jay

Parlett

Leah
Rivers

Hpp

Darwin :-

Arthur

Lee -

Roddy -

Dina

Miss Higgs (also with)

Striding to be with the Chom

